

DECEMBER

APOLLO

1941



the Magazine of the Arts for
Connoisseurs and Collectors



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THE COLLECTIONS AT TEMPLE NEWSAM

IV. THE FURNITURE

BY PHILIP HENDY



Fig. 1. TEMPLE NEWSAM

GILT WALNUT SETTEE

Made for the Gallery, circa 1743

WHEN Temple Newsam was bought by Leeds Corporation from Lord Halifax in 1922, it was just three centuries since the Duke of Lennox had sold it to Sir Arthur Ingram. An auction sale was held in the house, and in as many days was scattered to the four winds almost all that had been accumulated by the Ingrams and the Meynell Ingrams in their long succession. To cover its nakedness a little, Lord Halifax was good enough to leave some pieces of furniture in the house, and among these were some which still remain on exhibition: an iron strong-box which is said to have belonged to Sir Arthur Ingram, and is much like Thomas Bodley's chest at Oxford; a great Flemish oak and walnut press of the XVIIth century with detached columns at the corners and two carved figures of saints as caryatids in the centre; a William and Mary walnut long-case clock with unusually good marquetry; three Flemish tapestries of the late XVIIth and early XVIIIth centuries; two sets of chairs and a pair of girandoles. Of the last three groups, more below. Nevertheless, when the house was first opened to visitors in 1923, the guides who led them had to clothe it for them mostly in stories of visiting royalty and in legends of ghosts.

In 1937 a change of policy made the Director of the Leeds Art Gallery responsible for the management of the house. The Temple Newsam and the Art Gallery Committees are sub-committees of a larger committee which is responsible also for the libraries and the museums, and

it was agreed in common to attempt to make of Temple Newsam a museum of decorative arts. The Leeds Art Gallery, having been built, like most art galleries of the XIXth century, for large Academy pictures, and also, apparently, for equestrian sculpture, which has not yet been executed, is quite unsuitable for exhibiting decorative art of any kind; and Temple Newsam is an invaluable annexe. There are more than thirty rooms which can be made available to the public, and it was an ambitious project, considering that no funds have ever been provided by the City Council for stocking it, and that the rooms were then shabby and meanly decorated.

The first task was to demonstrate the house's potentialities and to arouse the public's interest.

In the summer of 1938 we advertised our intentions by an exhibition of old pictures and furniture drawn almost entirely from Yorkshire houses and collections. The response was instantaneous and has increased with every year, almost with every month, until, with gifts and loans, the house is now almost entirely re-clothed. Many fine things which were borrowed for the exhibition have become permanent acquisitions.

First among these is the great gilt suite which the seventh Viscount Irwin had had made for the Gallery about 1743. Lord Halifax had not included it in the auction, but had lent it to his brother-in-law, Lord Bingley; so that it had never been more than about ten miles away, at Bramham Park, when it was bought back



Fig. II. TEMPLE NEWSAM GILT PINE TABLE, circa 1745
Given by Lady Martin, 1940

for us by the National Art-Collections Fund and four generous Leeds men. The suite was described in the August number of *APOLLO*, and illustrated as the furnishing of the Gallery. Here I wish only to illustrate one of the four settees (Fig. I), and to add a note on the condition. There is some doubt about the arms of the settees, since they are inferior in workmanship to the rest. They may have been added at the end of the XVIIIth century. Wood-worm had done much damage, but the damage done by that much worse enemy, the bad restorer, was confined to a single back leg of a chair. The gilt was entirely original, the old castors concealed in the bun of every foot still have their leather rollers, the original Flemish webbing supported the upholstery of the seats, the original brass tacks, with their round heads and their four-sided pins cast in one piece, still hold the needlework in position, and the needlework is all there, with only the mauve faded among its brilliant colours. One can distinguish by the slightly varying design of the foot the sample chair made first for the seventh Viscount Irwin.

The magnificent pair of gilt pine girandoles (Fig. III), which were left by Lord Halifax in the Gallery can never have been out of the house at all since they were made to go with the chairs and settees and daybed. There is nothing to prove that they are by the same hand, but they have all the characteristics of the same moment in the history of English furniture, and especially its bold imaginativeness. The rococo has its absurdities. Hogarth made such things ridiculous in his satires upon the prodigalities of aristocratic life; but he loved to paint them, because of the zest with which they made the light to play in an otherwise monotonous room. The practical middle-class ideals to which he gave expression have taken form two centuries later in the steel-tube furniture and the negative décor of the modern house; but the reaction which it represents is not so much a reaction from the original rococo of the XVIIIth century as from

the unpoetical revival of the mid-Victorian era. The Victorian rococo which lingers in the best parlour is a sombre pretence, for it has recaptured only the pomposity of the original. One can be absurd only if one is gay. The rococo of the XVIIIth century is gay and imaginative, stimulating one by its fantasy and putting one at one's ease by its easy rhythmicity. In Venice, where it began, it charms and exalts by its tact and its liveliness, its mixture of perfect fluency with whimsical invention. In Paris, where money was rife, gilt and delicate colours give place to ormolu and polished parquetry; so that, while the *rocaille* can even transcend the *rococo*, it can also be overpowering. In England, where it was a long way from its birthplace, the rococo did not often or for long have the full courage of its convictions. It clings usually to some of the formalities of earlier generations, and, when it casts them off entirely, it is apt to be a little *farouche*. In the girandoles at Temple Newsam it let itself go with gusto. Fancy was free, for the only practical necessity was to make a sparkle, so that the light of their candles might be enhanced by night and the sun enticed to come and gambol in the room by day. But this boisterous stag-hunt among the bullrushes sprouting from the wall has its fine distinctions. The variety which the French *ciseleur* gave to the surface of his ormolu by chasing is paralleled by the English gilder in his engravings in the gesso beneath the gilt. Half a dozen different surfaces soften and enrich the warm sparkle of these courageous absurdities.

There is a more refined poetry in the design of the beautiful gilt table which Lady Martin has added to the Gallery furniture. A detail, one of the poetically naughty heads which decorate the knees of its legs, was reproduced in the August issue. Here (Fig. II) is the whole table, alive with the luxurious but vigorous grace of its inventor. Everywhere the rococo stimulated the imaginations of its craftsmen. Only under its influence is furniture an art complete in itself, without the borrowings from archi-



Fig. III. TEMPLE NEWSAM GILDED
GIRANDOLE
Made for the Gallery, circa 1743

texture which it made in previous centuries or those from archaeology which it made before the century was out. While it could fill great rooms of state with joyous fancies, it could also be the most practical of all the furniture styles. In sofas and chairs of walnut and mahogany it makes its flowing lines those of the utmost comfort and the utmost lightness. A curved limb can have a thickness which in a straight limb would look clumsy, and, above, all, curves of the right kind can suggest comfort. The appearance of comfort is as important as the fact of it. The apostles of "functional" design must not forget that there is more than one kind of function, and that the function which they are apt to despise is the higher one. The Sunday parlour, debasement though it may be of the aristocratic idea of the XVIIIth century, testifies at least to the fact that man's desire is not yet entirely dead for some background which will enhance his dignity and make him feel his home as part of a richer and larger kingdom than the drab practical world which claims him all the week.

The two sets of chairs among the things left by Lord Halifax in the house were probably made for the seventh Viscount. There is no doubt about the twenty mahogany "hall" chairs, for they have his coronet and monogram painted on the back. Comfort was scarcely among their functions, for the polished wooden seats are tilted forwards so that the lackeys should not fall asleep or be reluctant to leave them when they were shouted for. They have great dignity in the fine quality of their solid

wood and in the slowly curving outline of their tall backs. These are typical furniture of the well staffed house of the XVIIIth century. The eight carved walnut chairs, of which Fig. IV shows a sample, are anything but typical of the time when they were made. The design is characteristic of the reign of Charles II; but a cursory examination shows that only one, and probably only its back, is of that date, and that the rest are copies. The splat of one is carved softly and sensuously in very low relief. That of the others is carved more sharply, more deeply, almost aggressively. It has freedom and vitality, however, none of the mechanical deadness which impresses one sooner or later in a modern copy. The solution is found in a little inscription on the back of one of them: "w k 1747." They may, of course, have been imported into the house during the XIXth century, but in all probability these copies were made for the seventh Viscount to perpetuate a set which had been made for his uncle, the second Viscount, and had fallen into decay. Whoever had them made had a sympathy with a long outmoded style. One may be mistaken in thinking such a sympathy unusual in the XVIIIth century. Fashion was an even more powerful mistress then than now, and every form of art was much more confident of its own progression; but pride in antiquity and consciousness of tradition were the essence of the country house which had them.

Though the great gilt suite never left the Gallery after the exhibition of 1938, its acquisition took some

A P O L L O



Fig. IV (top left)
WALNUT CHARLES II
CHAIR.

By W. K., 1747

Fig. V (top right)
WALNUT CHAIR
circa 1690

Attributed to
DANIEL MAROT



Fig. VI (below left)
WALNUT CHAIR
circa 1720

Bought from the Harding
Fund, 1941

Fig. VII (below right)
SATINWOOD ARM
CHAIR circa 1780
Frank H. Fulford
collection



THE COLLECTIONS AT TEMPLE NEWSAM

time to bring about. An instant benefactor was Mr. Frank H. Fulford, who not only never took away again twelve fine Chinese carvings in jade and other hardstones and four beautiful satinwood armchairs among the things which he had lent to the exhibition, but set about completing the furnishing of the Drawing-Room, partly by other gifts from his own collections, and partly by new purchases. The Drawing-Room as it is seen in Fig. VI of the August number of *APOLLO* is due entirely to his generosity. Here (Fig. VII) is one of the four armchairs which are the best of the furniture. Like the rest of it, they belong to the beginning of the last quarter of the XVIIIth century. There were few absurdities in this period. On the whole, the imagination of the furniture designers has had to adapt itself more closely to the practical needs of its users, and they were more refined needs; for the prevailing influence had come to be that of the tea-table. These chairs offer a welcome literally with open arms, and it is no deceit; they are very comfortable. With their carved drapery and ribands and ostrich feathers and the minor ornament of husks and ivy-leaves which never ceases to enrich their richly coloured wood, they are very sumptuous; but they are light and easy to move from one conversation to another. It is a mystery to me why satinwood should have gone, even temporarily, out of fashion, when the furniture for which it was used is so well adapted to modern needs, compact as it is, and on a small scale. Perhaps it will become more sought after by collectors as it sinks into their consciousness that their household god, Chippendale, whose name has become exclusively connected with carved mahogany, has been proved pre-eminent only in the medium of satinwood and marquetry.

The Gallery and the Drawing-Room are the only two rooms which have been furnished entirely with permanent acquisitions, and even the Gallery contains a small minority of loans. These, however, were the great problems of the house, for both the Gallery with its great size and monumental features, and the drawing-room with its Chinese wallpaper and its gilt magnificence, needed to be furnished with splendour and in special ways. I should include also the "Oak Cabinet Room," as we have named it, a tiny, awkward, featureless dressing-room which has been completely clothed by the adaptation of a great oak Charles II glazed bookcase, of simple, grand design which had been reduced to a domestic function in the still-room. It makes an excellent setting for blue and white china and Delft.

The rest of the house would still be comparatively naked if it were not for several large loans which have been made for an indefinite period: by Sir William Burrell, who must have contributed in this way to almost every worthy museum in England, and who was the first into the breach; the Lady Muriel Barclay-Harvey, whose furniture is an inheritance from the Earls of Lindsey; Captain V. M. Wombwell, owner of Newburgh Priory, in the North Riding; the Earl of Mexborough, owner of Methby Hall, about ten miles from Temple Newsam; the Society for the Protection of Ancient Buildings, who gave us our choice from their recently inherited Stannus Collection; and the Dowager Countess of Chesterfield, whose furniture is inherited from Holme Lacy, Herefordshire. It would be invidious to pick examples from among these, and here I will only mention in conclusion one or two of our spasmodic permanent acquisitions by gift

or by purchase from the meagre funds of the Art Gallery.

As the most important of these, I have little difficulty in choosing the great mahogany bureau cabinet (Fig. VIII) given in memory of her architect husband by Mrs. Frank Tugwell, of Scarborough. It is 9 ft. high, and of immense weight, for the mahogany of which it is made is of great density. When the doors were unhinged it was all that I could do to lift one of them. In spite of the great size there is not an inch of space wasted in the interior; in spite of the generous design it is fitted with extraordinary neatness and elaboration. The letters of the alphabet are inlaid twice: in the double row of vertical drawers which together divide the interior in half with a broad, richly moulded band and in the pigeon-holes of the cavity below. In the centre of these is an inner cupboard with marquetry pilasters at the canted corners on each side of the panelled door, and a round marquetry pediment above it. The pediment and the pilasters form three more drawers, which are opened from inside the cupboard, and inside there is yet another little drawer slyly disguised. This central part of the cabinet is protected by a flap, which has a shapely fielded panel outside and is lined inside with leather, so that when it rests on the slides it can be used for writing in a standing posture. The central top drawer of the serpentine-fronted chest below has another leather-topped flap, which can be used for writing from a chair or can be raised from the back to act as a reading-stand. The previous history of this lavish piece of cabinet-making is not known and no help is given by the origins of two other bureaux from the same hand. Of these, one, the property of Major J. S. Courtauld, at Burton Park, Sussex, came from Kent, and the other, belonging to Major E. M. Connolly, C.M.G., at Castletown, Co. Kildare, Ireland, was probably taken there from England by the younger William Connolly when he inherited in 1752. It must have been made more than ten years before that. These two pieces are reproduced and discussed by Miss Margaret Jourdain in *Country Life*, July 18, 1936 (pp. 72-3). Major Courtauld's bureau is plainer and evidently earlier, and there is a tradition which dates it about 1722. Major Connolly's is more elaborate, and therefore, possibly, a little later. Miss Jourdain dates it about 1740. The chest of drawers which forms the base is identical with that at Temple Newsam, and so is the base to the cupboard above, except that the gadroon moulding which tops it is returned round the sides. Above this, the cupboard has the same pilasters, sections of frieze and cornice. Between the pilasters of Major Connolly's bureau, however, each of the doors has a shaped panel framed in applied rococo ornament of elaborate design and above the cornice the broken pediment has a curved top finishing in rosettes for volutes on either side of an urn on a fluted pedestal. There is no sign that the plainer pedestal of the Temple Newsam bureau ever had a finial; in fact, it has a wide platform to take some detached ornament. Inside, the design is identical except for a fifth shelf in the centre of the top section and minor variations in the little cupboard in the centre below. These are transitional pieces of furniture, when the formal architectural idea associated with William Kent was only partly won over by the lively freedoms of the rococo; but they have the dignity of ample space, ungrudged material and ungrudging time.

The article of furniture which comes least willingly



Fig. VIII. TEMPLE NEWSAM MAHOGANY BUREAU CABINET
 circa 1735
 Given by Mrs. Tugwell, 1939

by gift is the chair, for the XVIIIth century chair is still as useful to-day as it was when it was made, and of the earlier types there are not so many in existence. Chairs, therefore, have made up the majority of our purchases. Here are two examples in walnut which show different stages in the evolution of the thoroughly practical article of the second half of the XVIIIth century from the stately, uncompromising object of the Restoration. In Charles II's day the chair was almost a new idea. People still dined on stools and the chair was only a stool made grander by the addition of a high, and very uncomfortable, back. The back was so disproportionate that it seemed to have little connection with the stool and the whole article was apt to be composed of different features mortised together abruptly at right angles. Our first example (Fig. V) shows the beginning of the transformation. It is said to have come from Hamilton Palace and is attributed to Daniel Marot, the Frenchman who designed furniture and decoration for William and Mary at Hampton Court. He has used many features of the Charles II chair. The stretcher is there, rendered

even more ornamental; but the legs it joins are cabriole legs, which now make their first appearance. In the back, still tall, though not so tall, the cresting-rail is still there, still designed to match the stretcher; but it is merging into the side-poles, which are curving now, and both are partly merged with the splat, which is now designed as one broad, decorative feature. Marot's design is rich and stately. It is also an important step in the evolution of the chair. In our second example (Fig. VI), from the reign of George I, the features are all merged together into an almost continuous flow and the integrity of the design as a whole is so important that the greater part of it is left a plain surface decorated only by a richly figured veneer. Carving is reserved to give more interest and vitality to the necessarily solid legs and a little balancing weight to the top of the back. The proportions are a little high and heavy; but that is only a matter of fashion now, to be adjusted according to the feelings of the generations. The complete and comfortable chair, the "functional" chair if you like it, is already evolved at the very beginning of the rococo movement.

CHINESE CERAMIC ART

FORM (I)

BY EDGAR E. BLUETT

INTRODUCTORY

The art of the Chinese potter, whether considered from the viewpoint of the philosopher who, to quote the words of Jaquemart, "seeks to follow, through the course of ages, the progress of intelligence and to gain an approximate measure of the artistic tendencies of man"; or of the lover of beauty who delights in the perfect balance of colour and form; of the collector who rejoices in the discovery and possession of exquisite rarities, or, not least, of the simple home lover who appreciates ceramic decoration at its best—this art is a contribution to Life, a gift to mankind which none can afford to neglect.

In a series of articles, of which this is the first, it is proposed to sketch the development of Chinese ceramic art as expressed in terms of form and colour appealing, as Mr. March Phillips would say, to the intellectual and emotional elements respectively, and finally to discuss briefly the various forms of pottery and porcelain decoration from the earliest periods onwards.

Considered thus in elemental sequence as distinct from the customary chronological treatment of the subject, it may be possible for the reader to discern something of special—perhaps unsuspected—interest in the growth of the ceramic art of the world's unchallenged master potters.

SPEAKING of the earliest known pottery vessels of the Chinese "shaped by hand from crude clay dug out of the earth," Mr. Herbert Read says: "Even at that stage, before man could write, before he had a literature or even a religion, he had this art, and the vessels then made can still move us by their expressive form."¹

Just as the colour-blind artist, in an irresistible urge to express his message, turns to etching² and, in the process, tells of emotions which the brilliant colourist often fails to convey, so does the early master-potter of China, whose only medium was clay and whose single channel of expression was form, achieve "dynamic harmony."

This element of form in art is to a considerable extent conditioned by the medium in which the craftsman works, and the ceramic artist is constantly reminded of the limitations imposed by his clay. The several processes which go to the making of a pot—throwing the clay and turning on the wheel or otherwise fashioning it, glazing and firing—all of these set limits which result in the production by the artist-potter of a group of shapes which are essentially ceramic forms. Shapes are occasionally seen which have their prototypes in vessels made earlier or perhaps contemporaneously in bronze and other materials, and examples are known where an original pottery form has been copied later, probably some centuries after, in bronze. The tripod jar illustrated



Fig. I. EARLY POTTERY TRIP COOKING(?) VESSEL
Prehistoric

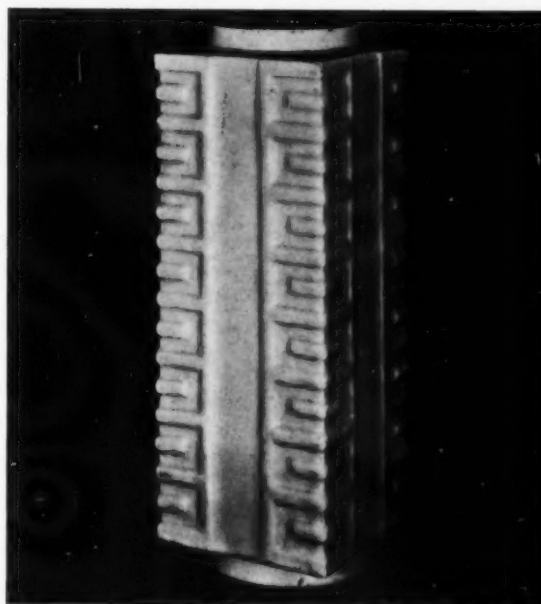


Fig. II. PORCELAIN VASE modelled in the form of an ancient jade ritual vessel (tsun). Tsun Lung Ch'üan work of SUNG period

¹ "The Meaning of Art," by Herbert Read. Faber & Faber. 1931.

² That mysterious genius Charles Meryon was colour-blind.

APOLLO



Fig. III. AN EARLY CHINESE RITUAL WINE VESSEL
(Ku)
SHANG-YIN (B.C. 1765-1122)



Fig. IV. PORCELAIN BEAKER VASE with design of the
Imperial dragon in carmine enamel. Early XIXth century



Fig. V. BLANC-DE-CHINE LIBATION CUP
XVIIth century



Fig. VI. DRINKING CUP of carved rhinoceros horn
XVIIth century

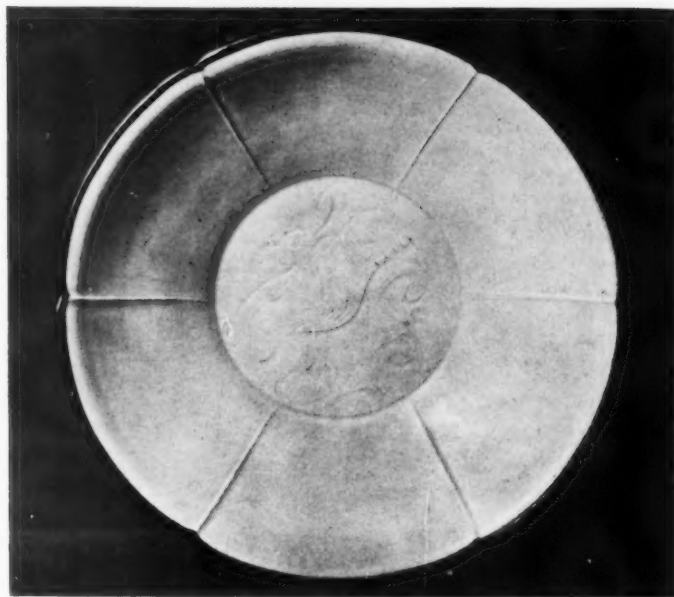


Fig. VII. SHALLOW BOWL of ivory white porcelain, the form suggesting an expanded flower. Ting Ware. Sung period

(Fig. I)—a cooking pot or water cooling vessel, it is difficult to say which—has its counterpart in contemporary or later bronzes, and the vase in Fig. II is the ceramic adaptation of a jade ritual object (Tsun) used many centuries earlier in ceremonial worship of the deity of earth.

But these examples can only be regarded as occasional. The most enduring forms produced by the potter are unquestionably those which are essentially ceramic, those, in other words, which, owing their derivation to some natural object or to the aesthetic impulse of the artist, were, by the skilful manipulation of his material, fitted by the potter for the purpose in hand.

That natural objects were the source of inspiration for many, if not most, Chinese ceramic forms can hardly be questioned. The earliest pottery vessels known had a utilitarian purpose—almost invariably associated with food. Thus, a pottery beaker takes the place of the traditional drinking vessel, the horn. It is said that the trumpet-mouthed vase (Ku), the bronze version of which is illustrated in Fig. III, had its origin in two horns; one, with its point sawn off, serving as base and the point of the other inserted in it, a circular band or collar, probably of the same material, covering the joint.³ The theory finds some support in the fact that the interior base of the bronze vessel invariably stops short just below the knop or collar. This form, with a variety of modifications in the several periods, persists in ceramic art down to the XIXth century, but it is not until the Yung Ch'eng period, the golden age of the emulator, that it is seen to approach the original in grace and purity of line. The vase, Fig. IV, is a first-rate example of the Imperial

pottery work at the beginning of the XIXth century. Even here, with all the facilities of an advanced technique at his command, the potter was unable to recapture more than a fraction of the splendid dignity of the vessel which inspired his efforts.

The base of a small tree-trunk or a lopped bough hollowed out probably served the ancients for another kind of cup. It served, at any rate, to provide the Fu-Kien potter with an idea for the shape of the blanc-de-Chine libation cups (Fig. V), with which all collectors of this exceptionally beautiful porcelain are familiar. By some these cups are believed to have been modelled on the form of a rhinoceros-horn cup (Fig. VI), a drinking vessel held in high esteem by the Chinese since, it is said, the days of the Han dynasty, by reason of the prophylactic properties which the horn is supposed to possess. I think it more likely that the marriage-cup is the porcelain descendant of the horn. It is nearer to the horn in shape, and the anti-poison tradition, which by a little extra stretch of imagination might well be passed on to the porcelain version of this form, is surely fitting to the occasion of marriage.

During the T'ang period (A.D. 618-906) and to a greater extent in the succeeding dynasty of Sung (A.D. 960-1279) a marked development is exhibited in imaginative treatment of the potter's clay. Flower forms, or rather suggestions of them, abound. The expanded corolla of one forms a saucer of Ting ware (Fig. VII), or the calyx of another is seen in a celadon bowl from one of the Che-Kiang factories, or in the mouth-rim of a wine-ewer or vase from Honan. In these earlier examples realistic treatment of flower forms, when modelling in the round, is rarely attempted. Later, and more especially in the XVIIIth century, naturalistic treatment of flower and leaf was brought to perfection in the production of

³ For this suggestion I am indebted to Professor Yettis, who in a recent lecture at the Courtauld Institute, quoted a Chinese authority (Kuo Pao-chün) and illustrated what I attempt to describe.

fascinating bagatelles such as the cup and saucer seen in Fig. VIII.

Symbolism in form is often seen in the more or less realistic modelling of fruits, which to the Chinese possess some legendary significance. The tough skin of a gourd emptied of its pulp and dried, served, and perhaps still serves, admirably as a water-carrier. In some figure models, notably that of Li T'ieh-kuai, the Taoist divinity, it may be seen suspended at the waist; in this instance it is probably intended as an emblem of poverty—Li T'ieh-kuai was a mendicant—but it is more generally regarded as symbolic of longevity and, sometimes, of fertility. In vase form the double gourd first appears in

a realistically coloured box and cover used, perhaps, for keeping trinkets.

Foreign influence on Chinese pottery shapes was first noticeable during the T'ang dynasty (A.D. 618–906). Then, as Hobson points out, following military excursions on the part of the Chinese and the growth of trade contacts with Western Asia, "a host of foreign influences must have penetrated the middle kingdom at this time." Evidence of this is seen in the production during the VIIIth and IXth centuries of vases and ewers definitely Sassanid in form and of amphorae unmistakably derived from Greek forms well known and extant at the time. Many of these ideas were merely borrowed and, after the

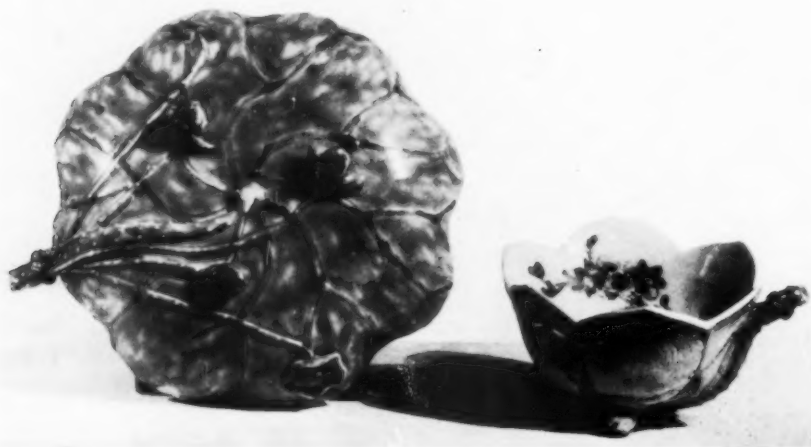


Fig. VIII. CUP AND SAUCER in the form of a lotus bud and leaf. Famille Rose. XVIIIth century

the Sung period and it is familiar to all collectors of porcelain, in blue-and-white, polychrome and whole-colour, from the Ming period onwards.

Discussing the motives of Chinese decorative art, Hobson draws attention to the hold which Taoism had upon the imagination of the people. Among the host of superstitions with which the cult was embroidered, belief in an elixir of life or, at any rate, in the possibility of a miraculous longevity was the most prominent. Hence the popularity of any symbol which could be associated with the idea of long life. According to Taoist legend, the peach-tree of longevity grew in the gardens of Hsi Wang Mu, the queen of heaven, in the K'un-lun mountains and many are the fairy stories surrounding it.

Suffice for the present that the peach is a favourite emblem of longevity and the Chinese who receives a gift fashioned in the form of this fruit understands very well the wishes conveyed to him by the giver. Modelled in the round, the peach is often seen in the form of a wine-pot with handle and spout like a European tea-pot. Sometimes the outline of this fruit is delicately suggested in the shape of a dish—there is one in the collection of Mr. and Mrs. Alfred Clark illustrated in *APOLLO* in November, 1933—in a writer's brush-washing dish or in

lapse of a century or two, having left their impress on the mind of the Chinese ceramist, were dissolved into his work or disappeared altogether. At least one of these remained, however, or perhaps one should say reappeared. The amphora form is found among some of the choicest XVIIth and XVIIIth century monochrome porcelains in exquisite small vases, usually with "peach-bloom" glaze, sometimes "clair-de-lune" and more rarely still with the "pink pearl" and "duck's-egg blue" glazes seen on two beautiful examples in the Elphinstone collection.

Other foreign influences on form, of a more mundane order, are those imposed by the requirements of trade. When plates and dishes were made to a European order or for export to that market, the Chinese, who, when he uses condiments, mixes them beforehand in his food, must bear in mind that the Englishman or Dutchman puts little heaps of condiments round the flattened rim of his plate; a saucer-shaped dish, the usual Chinese form, will not do for him. Plates and dishes made for export are usually, though in the case of Ming examples not always, recognizable by their shape. Similarly, jugs and cups (if we except the pottery examples of the T'ang period) mounted with a single handle betray at once that they were not made for the use of the native.

ART AND TEMPERAMENT—XII

BY HERBERT FURST

THE FACILE

IF it be true to say that the main difference between the artisan and the artist, as we now understand this word, is the difference between technique and design, as I think it is, it follows that any work of art which requires a laborious technique compels the workman to spend more of his time and labour on execution than on design. Now, until the technique of oil painting was developed in the XVIth century, painters were by the nature of their craft compelled to spend most of their time, to give most of their thought, to technical matters. Many of these older artists must have had *facility* in execution, but neither fresco nor tempera painting lends itself technically to such rapid handling, such striking and quickly got effects, as oil painting. It is, then, from the XVIth century onward that we shall find the clearest evidence of the facile temperament in art. It is nearly always associated with the second-rate, or if not entirely that, at all events with frequent falling off even from the artist's own highest standards.

This was forcibly stated by Annibale Carracci in his estimate of one of the greatest *facile* painters, perhaps the only one in which the word has no depreciative connotation—Tintoretto. Annibale said of him that "if he was sometimes equal to Titian he was often inferior to Tintoretto." Tintoretto covered immense areas with his brush: one of his paintings, the "Paradiso" in the Doge's Palace at Venice, measures eighty-four feet by thirty-four. With astonishing inventiveness he crowded his canvases with immense numbers of figures. According to Symonds it was he "who brought to its perfection the poetry of *chiaroscuro*, expressing moods of passion and emotion by brusque lights, luminous half-shadows, by semi-opaque darkness, no less unmistakably than Beethoven by symphonic modulations." According to Ruskin, "he conquers Michelangelo, outflies him in motion, outnumbers him in multitude, outwits him in fancy, and outflames him in rage."

I record these opinions perforce with humility, because the quintessence of his genius, the paintings in the Scuole di San Rocco, at Venice, are to-day, or at least were at the time when I saw them, practically invisible; but from other pictures of his known to me, particularly his portraits, it is obvious that, in spite of the immense amount of work that he did and the rapidity with which he executed it—Sebastiano del Piombo said that Tintoretto could paint as much in two days as would occupy him for two years—in spite of this Tintoretto had not really the *facile* temperament. Perhaps his nickname, *il Furioso*, confirms this and makes a comparison with Michelangelo's *terribilità*, otherwise not obvious, seem justified. It is the difference in medium, the facility of obtaining striking effects, which stood in Tintoretto's way.

A truer example of the facile temperament in the less admirable sense is that of an artist belonging to the next, the XVIIth, century. It is Luca Giordano, nicknamed, from his father's constant admonition, *Fa Presto*—hurry up.

Fa Presto cannot be compared in mental stature with Tintoretto, though in his day he ranked amongst the most famous. He was a copyist as indefatigable as he was rapid. "By imitating the style of every distinguished painter, he formed one which partook of the manner of each. . . . It would have been better for his fame if he had established a character of his own, and if imitation were not so apparent in all his productions." (Bryan).

An immense number of his paintings of the usual "Old Master" variety, that is to say, sacred and mythological subjects as well as portraits, are to be found in most of the public galleries of Europe. "Perhaps no painter has left so many pictures without even excepting Tintoretto. To such uncommon powers it would not be reasonable to refuse the claim to genius; but it was certainly that species of mechanical skill which produced little that was marked with depth and originality." (Bryan).

I do not think that one can dismiss *facility* by calling it a species of *mechanical* skill; if it were that, anyone by mere practice could achieve such skill, and it could not then establish a claim to genius. It is something much more complex, this gift of rapid and easy rendering of visual forms as difficult to understand as the precocious musician's rapid grasp and easy rendering of aural forms, which fourth- and fifth-rate composers may share with a Mozart.

Luca Giordano was, shall we say, a third-rate painter and need not detain us any longer.

We come now to another Italian but much more impressive representation of the *facile* temperament, Giovanni Battista Tiepolo, an XVIIIth century painter, and the last of the Venetian Old Masters.

Though naturally influenced by his earlier and greater compatriot, Paolo Veronese, Tiepolo was an original artist whose main characteristics are elegance of form and astonishing *verve* in execution. His style is showy; it has no depth. His paintings seem always to signify much more than upon scrutiny or reflection they do. He has the rhetorician's knack of persuasive eloquence. "Gifted with a brilliant fancy, and master of all the resources of his art, Tiepolo formed a style which, whatever its shortcomings, is splendidly decorative" (Sir F. Burton). Perhaps if we read for "all the resources of his art" "all the tricks of the trade" we should render more accurately the sense of prestidigitation with which his paintings impress one. Next to the extraordinary gift he possessed, his worst enemies were probably his own times and Venetian circumstance.

Though Tiepolo may with justification be called the last of the Old Italian Masters, he was also the forerunner of a certain type of modern art that flourished in the XIXth century, a type that in Paris bore the generic title of *machines*. These were large paintings usually of some sort of historic character, clever, flashy, *chic*, but without depth, based on externals of period costume and more or less literary subject interest. There is, indeed, this difference that distinguishes XIXth century painting of such art from the XVIIIth; that it made more careful

use of models. This was regarded as in itself a virtue even in the XVIIIth century by our own Sir Joshua Reynolds, who criticized a famous and facile French contemporary on that account. "Our neighbours the French," said Reynolds in his Twelfth Discourse, "are much in this practice of *extempore* invention; and their dexterity is such as even to excite admiration, if not envy; but how rarely can this praise be given to their finished pictures. The late Director of their Academy, Boucher, was eminent in this way. When I visited him some years since, in France, I found him at work on a very large picture without drawings or models of any kind. On my remarking this particular circumstance, he said, when he was young, studying his art, he found it necessary to use models; but he had left them off for many years. . . . However, in justice, I cannot quit this painter without adding that in the former part of his life, when he was in the habit of having recourse to nature, he was not without a considerable degree of merit . . . he often had grace and beauty and good skill in composition; but I think all under the influence of bad taste. . . ."

Now the interesting part of this criticism is that Boucher was a most facile painter and Reynolds was just the opposite; and further, the qualities which Reynolds praised in Boucher, even at his best, namely, "grace, beauty and good skill in composition," have as little to do with nature as has taste. Boucher, as someone else (Cook) has said, "suited his art to the taste of the time and had his reward in reaping considerable wealth by his productions, which, including drawings for the engravers, he poured forth in thousands. . . . He was the idol of his day, but his meretricious art was the subject of very pungent criticism from the not very austere Diderot." The trouble with Diderot, as well as with Reynolds, is that they confuse the judgment of their intellect with the direct evidence of their senses. Because Reynolds was English and disliked the French *taste* he thought that taste bad; and because he could not help recognizing "grace, beauty and good skill in composition" and yet could intellectually not approve of it, he thought the defect must be due to Boucher's neglect of nature. Similarly, Diderot's criticism was founded far more on his conception of morals than on understanding of art, but because he nevertheless possessed a certain sensibility he found himself upon occasion in this dilemma; speaking of one of Boucher's pictures, he said: "Every time you saw it you would find fault with it, yet you would go on looking at it."

The fact is that Boucher's *facile* art was that of a shallow society which, as it were, put grace, beauty and good manners, that is to say, "good skill in the composition" of men, women and environment, above deeper qualities. The XVIIIth century could not have brought forth a Great Master. Even the greatest French painter of the period, Chardin, was, after all, only a very great "little" master.

But the facile Boucher, like his younger contemporary the facile Fragonard, were just *right* for their *régime*, and when that *régime* suddenly collapsed they were all wrong; yet observe, they were never so wrong altogether as Greuze, who tried to compromise—to Diderot's satisfaction.

The art theories of the XIXth century, like the "aristocracy" of that period which lasted until the early years of this century, became a confusion of contradic-

tions. The artistocracy—in other words, the patrons of art—were no longer simply the descendants of a feudal class, but a heterogeneous medley of old and the new rich; and the artists, no longer employed either by Catholic Church or by a feudal or courtly aristocracy, were a medley of artisans and artists; or, to put it in another way, of technicians and "designers"—in the aforementioned sense.

If the bulk of academic art, particularly in France, were facile technicians with a dash of literary moralities or immoralities, the bulk of facile artists in the opposite sense were devotees of nature in the raw.

One of the greatest of these XIXth century *facile* artists was the American John Singer Sargent, a portrait painter with a tremendous reputation. His skill, his power of summing up the *values* of tone and colour in dexterous brush strokes—based on the study of Frans Hals and Velasquez—was amazing. Moreover, he was, when he wished, a psychologist who in a similarly effective way could sum up the character of his sitter, superficially. Sargent presents the curious case of a serious artist who could, nevertheless, not look *deeply* into anything. Perhaps the best pictures he has made are those he made for himself: summaries of interiors; or of atmospheric light effects in nature, which he rendered with complete objectivity. This completeness of objectivity, his perfect subjection of eye and hand to the evidence of *nature*, was his trouble. When he remembered that he was, after all, more than a registering machine, was in fact an artist, his genius seemed to forsake him. As a portrait painter he might try to recall the great British portraitists—Reynolds, Gainsborough, Raeburn—but something went wrong and he lost his grip before hardly more than the head was finished. He had no real feeling for design or decoration, and when he made his nature studies of landscape he "sat on the piano," as Whistler would have put it. There was so little selection that one is sometimes as much puzzled by his paintings as one is by Nature herself, with her optical illusions and confusions.

In Sargent's case his extraordinary facility prevented the deeper potentialities of his temperament from coming into full flame.

Unfortunately, his dazzling technique set a bad example to legions of lesser men.

CONCLUSION

With Sargent I must bring my study of art and temperament to, I fear, as premature a conclusion as, indeed, it was in its start, owing to the conditions under which it had to be written. There are at least two more categories of artists which I would have liked to discuss: the true *labourers* who so delight in their labour that they seem to do it for its own sake (think of such an artist as Mabuse who spent ten—or is it fifteen?—years on painting and perfecting his Adoration of the Kings for the Abbey of S. Adrian, Grammont, now in the National Gallery); and the *eccentric*, of whom Hercules Seghers deserves a special study, or in quite recent times Odilon Redon. However, without the possibility of inquiring more deeply into such evidence, other than the pictures that may exist, it is impossible to allot each to its proper niche in the debatable order into which I would arrange them. In the eyes of "normal" individuals—who, incidentally, do not exist, however much they may desire

to regard themselves as such—every artist is abnormal, and in any case there are many circles in relation to which one may be eccentric.

There is one period, however, which deserves to be noted here, because it has its bearing upon one's general attitude to art. As we have seen, the focus or the ideal to which art tends, shifts from time to time. Thus the ideals of the pre-Renaissance were not at all those of the Renaissance; and even in one and the same country, such as, for example, France, there may be two or more quite different ideals in coexistence; compare, for example, the Le Nains with Charles Lebrun in the XVIIth, Boucher and Chardin in the XVIIIth centuries. Or see how Watteau emerges from an ideal, originally his own, into something quite different, not, mainly, because he has changed his domicile and environment, but because this new French environment was after the *Grand Monarque's* death itself changing.

Future generations who look back on our own times will, it seems to me, find the task of dividing artists according to their temperament not only much more simplified but also much more accurately possible. Owing to the advent of the photographic camera and the cinematograph, a great deal that was formerly the occupation of artists has become a matter of physical science. No doubt in the future there will still be occasions upon which artists will be needed both for purely representational, that is to say, objective purposes and for decoration; but there will be a growing class of art which will depend on the artist's pronounced subjectivity or individuality. Whatever one may think of such art as Picasso's, it has at any rate shown that neither tradition nor nature are the painter's only terms of reference. Art is seen to be much freer from both these standards than it was before. The difficulty the artist has to overcome is the fact that with the removal of those two standards he has to find and substitute a common denominator between himself and the public. It is no use protesting, as so many do at the present: *This is how I see it, or This is how I feel about it*, until artist and public are agreed upon what this "it" is. This uncertainty, this disagreement that so often occurs now, is by no means a new thing. It is due to the public's inability to judge art except by expectation. It expects to see what in the act of regarding the work of art it does not see. When the artist gives it what it expects, it understands art and is satisfied. The Renaissance with its classical ideals upset this easy and natural relationship between the artist and the public. One had to *know* something first before one could dare to judge. Listen to Sir Joshua again. He is talking about Raphael: "I remember very well my own disappointment when I first visited the Vatican; but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect on him, or rather that *they did not produce the effect which he expected.*" The italics are mine and emphasize a truth which bears general application. Thus Ruskin's expectations were disappointed when he tried to judge both Rembrandt and Whistler. His case, as indeed that of anyone who has the temerity to regard himself as an ART CRITIC, is worse, because the critic demands that both the artists and the public should conform to his expectations; in other words, to his preconceived notions. Unfortunately, so far as the public

is concerned, this is equally true of artists, who are as a rule the most ruthless and the most prejudiced critics of their fellows. Only the artist has a justification which the critic has not. The artist must be prejudiced in favour of his own views or else his work will have—like *Fa Presto's*—no character.

Rebus sic stantibus, as they say in the Law Courts, it is not to be wondered at that the public of to-day have even greater difficulties than that of the past. Artists and critics are to-day aware of many more manifestations of art than in Reynolds's or Raphael's times. From East and West now very old as well as new ideas have been swimming into our ken and Rome is no longer the place where the highest art is cultivated, though our students still have, or had until the war, their *Prix de Rome* to contend for.

The ever-shifting ideal of art seems, in contemporary civilization, now to be turning away from the objective impersonal to the ever more subjective and personal plane. The difficulties of appreciation are thereby, at least temporarily, increased, because the public, as well as many artists and writers, are clinging to impersonal standards such as Truth, Nature, Tradition, etc., whilst the so-called "advanced" artists are defending their personal, their individual viewpoints, and insisting on their right to make manifest what *they see* and how *they feel* without referring the spectator to any objective common denominator.

This shifting of ideals from the objective to the subjective plane is not, however, as they seem to regard it, a progress, an advance. The laws of *aesthetics*, like the law of gravity, are man's interpretation of facts, and the facts of *aesthetics*—balance, harmony, proportion, unity in variety, variety in unity, or however else we may denote the things that give us *aesthetic* satisfaction—remain as immutable as the facts of gravity; but we can apply these facts to different ends. That we should now be applying the facts of *aesthetics*, the first principles of artistic creation, in a different direction means only that certain applications are no longer required because we have invented machines that serve the same purposes. It is this, in the first place, which should be more widely understood.

I shall, in order to press home this point, deviate for a moment from my self-imposed limitation and refer to the work of living artists, work moreover that is quite topical and accessible to the general public. There are amongst many others pictures on view in the War Artists' Show at the National Gallery which serve my purpose here admirably. Both pictures represent air-raid ruins. One is Sir Muirhead Bone's view of the City of London; the other is Mr. John Piper's view of Coventry. If, misled by the similarity of subject matter, we should assume that this indicates the similarity of the "it," aforementioned, we would be mistaken. Bone's picture tells us exactly what he *saw*; Piper's tells us how he *felt*. Bone's picture can be understood perfectly by comparing the actual view with the artist's rendering of it. Piper's picture can be understood perfectly by simply looking at the picture; in other words, whether he has accurately represented what he saw is irrelevant; all that matters is whether he has been able to convey to us what he *felt when he saw*. I think he has, and it moves me.

(continued on page 161)

SIR ANTHONY VANDYCK

BY G. BERNARD HUGHES

ANTHONY VANDYCK was first of the elegant portrait painters. Yet, measured by the stature of Titian, of Greco, of Velasquez, of Rembrandt, even of Rubens, he was not a really great artist. He seldom brought to expression on canvas that wealth of thought and poetic beauty which should be the basis of work by the great masters. This may appear to be carping criticism on the status of the great, the really great: it is nevertheless the fact. It is better to admit the peculiar greatness of Vandyck than to heap on him all the encomiums applicable to the eternal master.

Vandyck's claim to immortality of fame is his place as the first salon painter, the first great recorder of the faces and poses of society. He was the first to portray the gentleman as a gentleman, the first to surround his portraits with an air of gentility that stamped sitter and artist. Before Vandyck no sitter had been a hero to his portrait painter; Vandyck, however, endowed him not only with heroic but also with social stature. One critic wrote: "There is not one person painted by Vandyck whom you would not invite in your drawing-room."

In this progress of Vandyck to the finality of elegance which he attained in this country lies much of the secret of his domination of English portrait painting for nearly two hundred years afterwards. The young Vandyck was the logical product of history, the artist who simply had to emerge at the beginning of the seventeenth century.

Possibly the first great painter to come of a wealthy family, he was also the first great painter to follow in the footsteps of Rubens, who had made of a guild craft the genteel but highly profitable occupation of a *seigneur*. The first great artist to grow up amid the new commercial wealth of the southern lowlands, Vandyck was eminently fitted by the happy throw of fortune and economics to fill precisely the place he did.

Vandyck was originally a pupil of Hendrick van Balen, entering the studio of Rubens early in 1618. "Fame," says Horace Walpole, "attributes to his master (Rubens) an envy of which his liberal nature was, I believe, incapable, and makes him advise Vandyck to apply himself chiefly to portraits. If Rubens gave this advice he gave it with reasons, not maliciously. Vandyck had a peculiar genius for portraits; his draperies are finished with a minuteness of truth not demanded in historic composition; besides, his invention was cold and tame; nor does he anywhere seem to have had much idea of the passions and their expression—portraits require none."

Beginning with the fairly imposing Catholic aristocracy of Flanders, Vandyck showed his ability to render the elegance of his subject. His precocity, the product of his luxurious youth and easy first successes, developed with each new sitter. At twenty-one his works were famous and a few months later he arrived in London at the instigation of the Earl of Arundel, at once England's Maecenas and a royal favourite. In the portrait of the Earl painted at this time is the prophecy of the artist's future mastership, the complete portrait of the gentleman. Without ostentation, without excessive line or colour, the likeness of Thomas Howard, Earl of Arundel, reminds



PORTRAIT OF MARIA LUISE VON TASSIS

By VANDYCK
Courtesy Thomas Agnew & Sons, Ltd.

us that we are face to face with one of the greatest peers of the realm, with an astute politician and a powerful courtier, with an intelligent man and connoisseur, who seems to know the artist's business as well as his own.

All that Vandyck now required to perfect his technique of elegance—a certain suavity of expression and colouring—he easily found during the Italian tour which followed close upon his first departure from England. In Rome he learned something more—monumentality, a quality which was already emphasized in the adjoining Genoese period and its superb portraits of the ultra-mundane Ligurian nobility. It was Genoa that added the final touch to the social grandeur of Vandyck's technique, for the great Mediterranean seaport was the capital of the tremendous new commercial wealth and world of which Antwerp was not of much account.

There were occasional visits to Venice, where the artist extended his acquaintance with Titian, whom he already knew from the paintings in Rubens' private collection; other visits to Florence, the source of further monumentality, and the first intimate connection with the new cult of the Cavalier that was thriving at the

SIR ANTHONY VANDYCK



VANDYCK PORTRAIT Canvas 27 in. by 23½ in.
The sitter, an artist of the Vandyck circle
Courtesy, Paul Larsen



PORTRAIT of a Member of the CHARLES
NIEUWENHOVE FAMILY, of WAES, ANTWERP
By VANDYCK
Courtesy, M. Knoedler & Company, Inc.

decaying Medici court; to Milan, where the spirit of Leonardo da Vinci was still breathing with a nearly human vigour, and where lingered colourful memories of the splendid court of Beatrice d'Este. This Italian development was the ideal training for the man destined to show painters how to paint gentlemen.

By 1627 Vandyck had returned to Antwerp, the consummate painter of society, wanting only more sitters upon whom to test his powers. It took five years to exhaust these subjects, with all of Flanders and half of France beating the path to the studio of Europe's most elegant portrait painter, who was also occupied with the painting of scores of large religious subjects that represented half a dozen Renaissance styles acquired in Italy.

In 1632 his old friend the Earl of Arundel, English Ambassador to The Hague, brought him back to England, where King Charles the First installed him in a splendid mansion in Blackfriars. The artist enjoyed all the privileges of a ranking courtier. Antoon Van Dijck became "Sir Anthony Vandike, Principalle Paynter in Ordinary to their Majesties at St. James'."—with a pension of two hundred pounds a year. Thus he attained the position which he was to decorate with magnificent perfection for the nine further years of his brief life. This was the final expression of the historical logic that produced him and brought him to culminate his art in the furious tempo of the years before the fall of the monarchy.

Son of a rich Flemish burgher, an amusing companion when not brooding over the possibilities of discovering the philosopher's stone, and, with his dashing military moustache and wild head of auburn curls, a great breaker of hearts, he was the ideal Court Painter. Within four months of his arrival in England he completed a full-length of Charles, a half-length of the Queen Henrietta Maria, and a family group of the king and queen with the Prince of Wales and the Princess Royal. The nobility thronged his studio. He painted Sir Kenelm Digby's lady as Prudence, the Duchess of Richmond as Venus, the Duke of Hamilton's son as Love, and the Countess of Portland as a Nymph. The royal family were continually in his studio, and at least twenty-five portraits of Henrietta Maria still exist, a goodly proportion of the 150 works he is known to have painted in England.

Vandyck found no dearth of wealthy sitters amid the youthful Cavaliers who were expending every effort to maintain the standard of elegance which the King was continually setting higher. These were no mean subjects for Vandyck's brush; young men and women who were in their excessive handsomeness of physique and attire, decadent. But not one iota of their ultra-refinement, none of their super-elegance escaped the Fleming who was destined to secure for posterity the physical records of their ephemeral civilization.

The newly knighted painter entered into the Babylonian spirit of the Stuart Court with the greatest vigour

SIR ANTHONY VANDYCK

of them all. His ways of life, acquired from the Italian Courts, matched step for step the elegance of Belshazzar's Feast of which he now partook, and Charles warned him of the dangerous tempo of his life and attempted, finally succeeding a year before the artist's death, to find him a wife, and family life.

Towards the end of his life, his frail body worn out, Sir Anthony found it almost impossible to make ends meet although overwhelmed with commissions. His memorandum of arrears due from the Crown in 1638-9 mentions thirteen portraits of "la Reyne"—"dressed in blue, price thirty pounds"—"dressed in white, price fifty pounds"—"for presentation to her sister-in-law, the Queen of Bohemia"—"for presentation to Ambassador Hopton." Agreed prices were reduced, sometimes to as much as half of the original sum.

In 1640 his sketches for a series of paintings representing the history of the Order of the Garter, designed for the walls of Inigo Jones' Banqueting Hall, were returned with a curt note that his price was exorbitant. At this time his friend Rubens died in Holland and Vandyck decided to leave London for Antwerp, taking with him a Scottish lady from Henrietta's household as his wife. He later returned to England, but did not return to the Court circles.

Never was Vandyck at a loss to deal with the elegance he had encountered, and he rose to it personally and artistically; and in the years before his death on December 9, 1641, he achieved the ultimate in his art, and Vandyck's influence on English portraiture has remained unfaded for three hundred years. The genius for painting people made his nine years' stay in England as important as any artist visiting this country.

It is true that he influenced English art more than any Englishman has done, even more than Hans Holbein the Younger. This recurring presence and influence of foreigners in the world of English art is a sidelight on the artistic qualities of the native temperament: Holbein, Zuccaro, Gheeraerts, Vandyck, Zuccarelli, Canaletto—each one accounting for a different yet definite period of style in English painting. And of them all, Vandyck stands out as the only one whose art and whose influence was sufficiently strong to mould a whole school of native-born followers about a hundred years after his death. Gainsborough, and through him his colleagues, drew directly from Vandyck more than they ever received in the line of inferior artists that stood between, Lely and Kneller being intervening links.

The historical characteristics of each period offer little in the way of logical sequence. There is hardly a single parallel between the England of the last years of Charles I and the England of the middle Georgian period. The first was a constant crescendo of licence and luxury of a decadent nobility; the second a sober minuet of a well-regulated society which was fast on the road to smug morality and economic hypocrisy. Except that they were biological descendants, the noblemen and noblewomen of Gainsborough's time had nothing in common with their ancestors who sat to Vandyck. In fact, the Georgian nobility looked back with considerable horror upon their great-grandparents under the Stuarts, who had lived with all the abandon and lack of concern for the future that would seem to have been in place on the brink of a volcano, in contrast to their own routine existences that



ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR
By VANDYCK
Courtesy, M. Knoedler & Company, Inc.

were already beginning to accentuate material gain rather than material expenditure.

Thus the explanation of Vandyck's influence on the Georgian artists lies in his artistic power, the culmination of both Northern and Southern Renaissance in the growing universal language of the Flemish Baroque. So the art of one man transcends the subjective characteristics of a period and its people.

There have been but few artists who have counted for much in the work of their followers a century later. One has only to regard Vandyck's greatest contemporary to realize the complete downfall of Rembrandt in the eighteenth century: categorically, it is more frequent for style to reverse itself within the century than to progress along the lines that have been set for it. These are the facts which make Vandyck's relationship unique to the most important artistic period of a country in which he spent nine years a century before, and those which entitle him to lone classification among the painters of his time.

Yet there is one strong parallel between Vandyck and Gainsborough—the vital importance of the drawing-room. If this single fact is kept in mind, it is not at all strange that Gainsborough, in defiance of artistic doctrine, emulated Vandyck a hundred years later; for, after all, were not Gainsborough's almost entirely drawing-room subjects, and his requirements quite the same as Vandyck's own?

D. G. ROSSETTI'S KING RENÉ'S HONEYMOON

THE good King René, who loved music and poetry, and gave more than all his revenue in largesse to knights-errant and minstrels, has been so celebrated in traditional tales and romantic literature that he seems to belong to a mythical age or fairyland. But he really lived five hundred years ago, and he comes into the History of England as the father of Margaret of Anjou, who married Henry VI. He was Duke of Anjou, Count of Guise and Provence and Piedmont, and titular King of Jerusalem, Sicily, Naples, and Cyprus. When very young he married Isabella of Lorraine, who brought him further duchies, and bore him two sons and two daughters before he was twenty-two. This was unexpectedly useful, because when at that age he became a prisoner-of-war he was able to offer his two sons as hostages and so gain release on parole after less than a year in captivity. He was a man of action, and encouraged sport and military exercises as well as art wherever he held sway. His many titles involved him in endless fighting and a life of political trouble, and he had been imprisoned again for two years by the time he was twenty-eight, but he had the strength of an artist throughout. He was himself both poet and painter, and his Court in Provence became famous for its plays and music and as a centre of all the arts.

In 1861 John P. Seddon, the architect, made an elaborate oak cabinet to hold his professional drawings, and came to the newly formed firm of his friend, William Morris, to decorate it with painted panels. Morris consulted with the other members of the firm, which then included Rossetti, Burne-Jones, and Ford Madox Brown. These three undertook to paint the four principal panels, about 19 inches by 12 inches each, and Morris connected the artists' painting with the architect's framework by preparing the panels with uniform designs of "cusped arches and corbels at the top, with their spandrels enriched with the armorial bearings in circles, and delicately diapered surfaces and borderings, like those in the mediæval illuminated manuscripts he was so fond of; and lastly, by preparing gilt backgrounds for the figures themselves, decorated with diapers of black lines and dots, to secure a harmony of treatment throughout."

Ford Madox Brown suggested that a series of imaginary incidents in the honeymoon of King René should be illustrated to express the various fine arts, and he himself would do Architecture. Rossetti chose Music, and Burne-Jones undertook Painting and Sculpture.

All this was carried out with great success, and the King René's Honeymoon Cabinet was much exhibited and became very famous. Seddon wrote a book about it, published by Batsford in 1898, from which some of the above information is taken.

Ford Madox Brown's and Rossetti's panels were particularly admired, and they were urged to do replicas in their own free way without the Morris backgrounds. A version of Ford Madox Brown's design became one of

his most successful smaller pictures and is now in the National Gallery.

Rossetti's version, which we are now considering, here reproduced in colour, is an oil painting on canvas, 21 ins. by 14 ins., signed with the monogram D.G.R., and dated 1864. It was commissioned by John Hamilton Trist, of Vernon Terrace, Brighton, who (like Ruskin's father) was a wine-merchant and had equally good taste in wines and pictures. The rich deep colours of such a painting as this can be as satisfying, and as intoxicating, as wine.

When Trist died, his widow sold the painting in 1892 at Christies to Messrs. T. Agnew & Sons, the dealers, for 190 guineas.

The picture is slightly larger than the cabinet panel, and, with the Morris uniform background no longer necessary, Rossetti has taken full advantage of his greater freedom to enrich the design and colour, and elaborate the setting with detail, filling every inch of the canvas with interest.

The Queen, Isabella of Lorraine, is seated at an organ in a bower, and the King blowing the bellows stoops across and kisses her. The organ bears the names of his four kingdoms and the Latin motto in punning allusion to his name, "*Born again in God and self*," which is repeated in French several times in the embroidered hanging of old gold, enclosing the bower from the green trees and blue sky beyond. It is interesting to compare Rossetti's brilliant water-colour "*The Wedding of St. George*" of this same year 1864, where there is a varied treatment of old gold hangings with green trees behind. The oil and the water-colour together illustrate Rossetti's use of his favourite colours, which in 1865 he said were: "(1) pure light warm green, (2) deep gold colour, (3) certain tints of grey, (4) shadowy or steel blue, (5) brown, with crimson tinge, (6) scarlet. Other colours (comparatively) only lovable according to the relations in which they are placed."

Another addition in this version of "*King René's Honeymoon*" is the pair of deep red roses fallen at the lady's feet, symbolising passionate love and mortality, as in the "*Paolo and Francesca*." Rossetti was fresh in memory of his own honeymoon in 1860 when he planned the panels for the cabinet, which was exhibited complete in 1862. By 1864 his wife had tragically died, and he no longer now portrays, as in the cabinet panel, the drooping eyelid so characteristic of her. Rich and voluptuous as the whole picture is, it is painted nevertheless with a rare delicacy and a greater depth of emotion, from which in the face of the bride a newly appearing tragic element is not entirely lacking.

In this highly finished painting on canvas the artist's technique is fully up to the height of his powerful imagination, and in colour and quality of paint, as well as in originality and feeling, it is a worthy example of what on the analogy of "*chamber music*" may be called a living-room picture by Rossetti.

PORCELAIN ARTISTS

PART II

AN UNRECORDED BOOK OF ENGRAVINGS

BY WILLIAM H. TAPP

IF any readers to-day perused *APOLLO* Magazine for the month of September, 1940, they will remember the article in Part II of "Jefferyes Hamett O'Neale," where on page 55 there was an illustration (Fig. IV) showing a documentary Liverpool tile, transfer-printed, with a reproduction of "The Music Lesson" after him.

The illustration (Fig. IX) is a composition from the fable "The Ass in Lion's Clothing," also printed on a tile from John Saddler's factory in Liverpool.

As not all these tiles are from engravings after originals by O'Neale, it is seldom easy to give a positive attribution to them, but some, like this one, abound in his characteristics—the riverside, hills in the background, the lumpy joints of the animals, and the trees—we can therefore arrive at a definite conclusion.

There is a whole series of these tiles decorated with fable, hunting, tithe pig, and Irish pastoral scenes, and many of them are the product of the untiring energy and sense of humour in our artist.

In many the faces of the animals are almost human, and the same characteristic is very apparent in the engravings from the book.

Plate 107, reproduced in Figure X, shows, in the top right-hand corner, the original from which this Liverpool tile was copied, and the centre vignette is exactly reproduced on a red anchor teapot in my possession.

On page 54 of *APOLLO* of September 1940, reference was made to two engravings reproduced on a couple of tiles in the collection of Mr. A. H. Harris, M.A., of Church End, Finchley, and the two top vignettes from Plate 102 (Figure XI) show the originals from which the decoration was inspired.

All the remaining subjects are from the fables, of which the centre one is known to have been reproduced on Tournai porcelain about the year 1768 by Joseph Duvivier, one time assistant to O'Neale at the Chelsea factory.

The plate (Fig. XII) comes from the famous Warren Hastings service, so called

because it formed part of his estate sold at Daylesford House in 1818. The story goes that this enormous service, reputed to have exceeded 2,000 pieces, was made for and presented to him on his appointment as Governor-General in India, but alas for these well-meant traditions, like many others it is completely unreliable, because he was first appointed to this position of State in 1773, and the red anchor with which this service is marked ceased to be used by the Chelsea factory after the year 1758.

If that story is unreliable, it is an incontrovertible fact that this service did belong to Warren Hastings, and had not the whole of the Chelsea factory records been lost during the hearing of an Exchequer case in the year 1776 we could refer to them now and find out the exact date on which this magnificent set of porcelain passed into his hands.

There are, of course, many other sources from which this knowledge might be gleaned, but up to the present I have not found the correct one.

All the subjects of the vignettes appear in the book of engravings either as direct copies or compositions from them, which certainly goes to prove that the original drawings were made long before this book of engravings was thought of.

The reproduction from Plate 110 (Fig. XIII) shows one of them, and the centre panel an adaptation from the fable "The Bear and the Two Travellers," which was used as the prototype for a very brilliant picture on a gold anchor, unmarked, Chelsea vase, illustrated in Figs. VII and VIII, page 69, in the April 1940 issue of this magazine.

The fable has a quaintly worded moral:

"What was't he whispered in his eare quoth he
He bad me shun a treacherous friend like thee."

The exact period when this vase was issued from the factory was in all probability between the years 1763-66, and we know positively that from 1757 right up to 1766 inclusive O'Neale was back again working from his old address



Fig. IX (left)
Composition from a TILE
from JOHN SADLER'S factory

Fig. X (left below)
Plate 107. Compare top
right hand with Fig. IX
above



Fig. XI (right below)
Plate 102. Compare two
top vignettes with repro-
ductions page 54 of
APOLLO of Sept., 1940

Fig. XII (right)
Plate from Warren Has-
tings's service



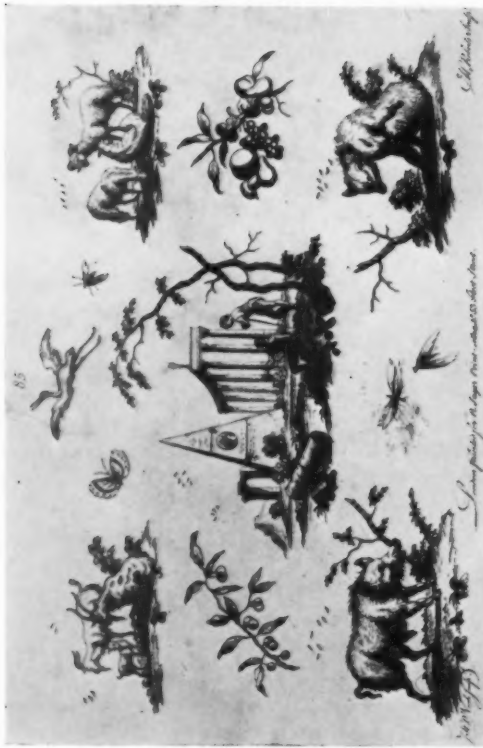


Fig. XIV. Plate 85. Compare with reproductions on pages 157 and 158 of June 1940 issue

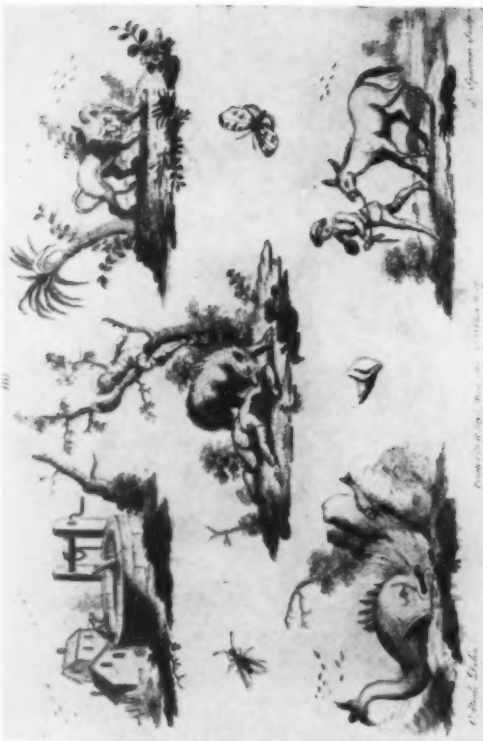


Fig. XIII. Plate 110 Compare with Fig. XII



Fig. XVI. Plate 125 Showing evidence of O'NEALE's Chinoiserie



Fig. XV. Plate 120 Showing hidden monogram, J.H.O.

at Adam and Eve Court, Oxford Road, and possibly he had Joseph Duvivier working with him up to 1763, and Joseph's cousin Fidellé for the last three years, but whatever employees he had it is definitely certain that the piece came from the factory undecorated and was completed at his atelier.

The firing may have been done at the kilns in Clerkenwell belonging to his friend Thomas Hughes.

In the centre of Plate 85 (Figure XIV) we find a very similar composition to that enamelled in camaieu rose on the red anchor documentary dish by him and illustrated in this magazine on pages 157 and 158 (Figs. III and IV) of the June 1940 issue.

Both the boar and the bear are exceedingly good examples of his style of work, and are reproduced in many compositions on Chelsea porcelain.

Plate 120 (Fig. XV) is figured particularly to give an insight into this man's ingenuity in introducing a hidden monogram where least expected.

If a careful look is taken at the owl, it will be seen that it has an almost human face, then look carefully at the right-hand side of the nose and it will be noticed that it is produced by the insertion of a long "J," the man's first initial; then between the eyebrows will be found a small "H," the left eye made up from the last initial "O."

Even the engraver has faithfully reproduced those initials, and one day we may run across the original drawing. It is not so unlikely as it seems at first sight, because Mr. Francis Burrell, who has gathered a first-class collection of Worcester at very small cost, recently traced six of these original drawings.

The bottom right-hand landscape shows the pagoda-shaped coniferous tree which this artist was so fond of introducing into his paintings. Perhaps of all the Plates in the book, No. 125 (Fig. XVI) is the most interesting, and it is one of the three which I also have "hand tinted."

The little engraving showing the Chinese figures, although it is not the only one in the book, is particularly attractive because it goes some way towards proving that some at least of the printed chinoiserie which are such a feature of the period 1760-70 at the Worcester factory were the product of this artist's genius.

The more research I am able to devote to unravelling the details of this man's life the more I learn regarding the contemporary porcelain factories and the more positive I become that he was an outstanding personality of his time.

His miniatures show him to have been full of Irish wit and humour, and his works on porcelains and enamels are in many cases gems of their kind.

Then how is it that all trace had been lost of him before these researches began? The explanation is probably to be found in the incidence of the Napoleonic wars—the fact that his temperament left him entirely indifferent to fame and wealth, and the exaltation of painting to the sphere of life-size portraiture by such eminent artists as Sir Joshua Reynolds, Gainsborough, Coates, and Wright of Derby.

Magnificent work was theirs for the stately homes and galleries of the time, but to-day it is wise to remember the equally great masterpieces produced in miniature on contemporary porcelain, enamels, and japons.

The high lights in porcelain values may not be concurrent with modern war, and the wise collector should set about his collecting of these little treasures now.

Perhaps some of my readers may have examples from this book of engravings after O'Neale, and it would indeed be a privilege for me to hear about them and to be allowed to place them on record.

EXHIBITION AT TEMPLE NEWSAM

From an exhibition of the works of Moore, Piper and Sutherland held at Temple Newsam, Leeds, the British Institute of Adult Education has made a selection which is to make a tour of provincial art galleries under the "Art for the People" scheme sponsored by C.E.M.A.

To a certain extent the selection has aimed at a representative sampling of each artist's work to indicate his development. From the viewpoint of municipal and provincial galleries which attract visitors of diverse opinion, such an "educative" policy may be justified.

The major portion of the exhibition is devoted to the works of Henry Moore and include both drawings and sculpture. Some misunderstanding may arise from the contemplation of certain of the drawings unless it is clearly realised that they are not so much æsthetic ends in themselves as means to a sculptural objective. There is a range of studies of the female nude to drawings for sculpture in wood, stone and metal. These fully exemplify Moore's sensitive approach to his intention through his medium, and this fine degree of sensibility is most excellently revealed in a large recumbent figure in elm and a small figure cast in lead.

(continued on page 160)

THE UNITY OF ARTIST AND CRAFTSMAN

WHEN William Morris, his mental vision becoming cross-eyed in his desire to look forward to a Brave New World and, at the same time, backwards to an even braver old world, considered the short-comings of modernity, he seemed to detect as the greatest fault of the XIXth century the divorce that had taken place between craftsmanship and artistry. To Morris's fuddled romanticism there was nothing incongruous in his spectacle of armoured knights ambling on their great *destriers* through the pleasaunces of mediæval England, talking in a strain which would suggest more than a sketchy acquaintance with the social theories of Marx and Engels. The mind that could devote an equal enthusiasm to Sigurd the Volsung and the Utopia of *News from Nowhere* was a unique manifestation of the human economy, but whereas most people's early sanities develop into extravagances, with Morris, it was the other way about, and out of this indiscriminate loyalty to all that was different from the world about him, sprang, in the end, a remarkably clear understanding of what in truth was wrong with the era that he so detested. It is rare indeed to find an intellect, inspired and driven by sentimental prejudice, able to subordinate that prejudice to purpose, and, while still retaining the prejudice in all its pristine strength, to achieve a calm analysis of that prejudice's causes and effects.

That was the achievement of William Morris, whose influence on the renaissance of art at the end of the XIXth century has still to be accorded its fair measure of respect.

Now Morris—carried away, as are all enthusiasts, by his enthusiasm—talked a good deal of nonsense, but one truth he was enabled to perceive and to preach: a truth whose rediscovery would alone have qualified his existence. That truth was the necessity of art's being superior to artisanship. He pleaded for the understanding of art's essential universality: that art's influence was not to be limited simply to the carving of a statue or the painting of a picture, but should permeate through every material object with which men came into contact: even the articles of most utilitarian employment: perhaps, in them, should its influence be apparent most of all.

The Age to whom William Morris spoke was a utilitarian Age in which "art" was a luxury, something extraneous from mere everyday custom, confined to the production of sculptures and paintings; and even the fireplaces which, in the time of the Adam brothers, had been found not unworthy the attention of these domestic beautifiers, were allowed the care only of the "fire-place manufacturers."

Did the Age which Morris addressed pay heed to him? No more than any Age listens to its critics. That Age was quite satisfied with its bamboo and its Walter Crane tiles and its antimacassars. That Age voted him a crank, and a crank he remained. After all, in favour of his Age, let it be admitted that he was a crank. Yet what is a crank to one Age may seem the very apotheosis of good sense to a succeeding era, and, in Morris's case, his reputation was the more fortunate in that the Age which

recognized the validity of his arguments followed so soon after the Age which had given him scant hearing. By the beginning of the XXth century it had come to be realized, in those circles to whom the question of art's significance was not without importance, that William Morris had pointed the way to a rehabilitation of artistic consciousness. They followed the way that William Morris had pointed them: not, indeed, without errors. Harking back to the past for artistic inspiration, they went "hay-wire"—enthusiasm again getting the better of good taste, so that the incomparable Celtic mastery of curves that distinguished the art of pre-Roman Britain was transmuted into the unbelievable tulip forms of the Paris Exhibition— . . . "The last time I saw Paris." . . .

But with the dawn of the XXth century the principle had been established of intimate collaboration between artist and craftsman. That this principle was established is due to the teaching of William Morris and his disciples.

This principle spread throughout the world then at peace. To take an example—that of a glass factory in a Continental country which enjoyed a very active handicrafts movement which prepared the material for really good arts and crafts by engaging outside artists to assist in the work of designing. The collaboration between workmen and artists was, in the beginning, not an easy task. Conservative ideas had a strong hold on workmen as well as on customers, but, as time passed, tastes changed: the contact between artists and workmen became more and more intimate as the skill of the craftsmen steadily increased. Master-blowers, engravers and cutters were able to achieve the ambitions of those who founded this collaboration of artist and artisan.

The first visit to the factory in mind came as a surprise. One is fascinated by a scene that reminded one of the paintings of Wright of Derby or Gerard Douw, where gloomy figures move silently in the ponderous murk, jiggling with long staffs on whose end is fixed an incandescent lump of glass. Following the making of glassware one noticed that the tools used were the same as used in remotest antiquity, for glass-blowing, like the newest families, is proud of its pedigree. Yet, in spite of the fact that the master-blowers were clever beyond belief, success was mainly due to the assistance of the artists and the engravers.

So in a little highland glass-factory a group of artists put into practice the principles that William Morris preached in an unheeding Age. Not only did they succeed in re-establishing in a modern world the mediæval principle of unity of craftsmanship and craft, but in their popularising of modern household ware designed with the same meticulous attention to symmetry that characterized more expensive productions they came near to realizing the dream of that old enthusiast in whose perfect world even a doormat would be a thing of beauty.

CAUSERIE

LOOKING back through the volumes of APOLLO, it is striking, or more probably not, to see the large number of critiques on Sickert; about eleven years ago, a reference to a forthcoming exhibition says, "We are inclined to think that the exhibition will attract widespread attention," and sure enough it did and prompted a six-page review with eight reproductions of his pictures, a consumption of magazine pages which nowadays would lead to trouble with the Paper Control.

The critic of that time wrote: "With Mr. Sickert's imitators, browns and greys are reduced to weakness and to paucity. He coaxes them to infinite variety and makes them glow with the old masters' richness; behind the apparent literalness of the painting itself, there lie a profound experience and a classicism of craftsmanship."

"The colour is pushed to its most expressive limit and admirably harmonious and over the execution as a whole there are a verve and a gusto which communicate to the spectator the artist's obvious enthusiasm at the task."

"Each picture shines with its own charm, both of evocation and actual accomplishment. It is painting into which all possible interest is exercised at its highest pressure."

"The result is splendidly tonic. Such painting without tears is the finest entertainment." With this expression of views on Sickert's work it is not surprising to read later that "Mr. Sickert has reached that stage of eminence where subject no longer counts, the collector buys a Sickert and revels in it." Later critics have added their quota of warm and continuous praise. . . . The variety of his draughtsmanship is like a series of witty epigrams. . . . A remarkable painter, as remarkable as the man. . . . He may have been *homme de mystère* to his friends and his public but there is no mystery about his being a great painter."

The trustees of the Société Anonyme, Inc., Miss Katherine S. Dreier, of West Redding and Marcel Duchamp of Paris, have presented to Yale University its varied collection of modern art. The collection, assembled over the past twenty years, comprises more than 450 items by 130 artists from seventeen different countries.

In the Collection is represented every phase of XXth-century painting, from the Cubism, Futurism and Expressionism of the years before and during the Great War, through Dadaism, Constructivism and Neo-Plasticism to the Surrealism and Abstract Art of the present. Among the earliest pictures are abstractions by Kandinsky, painted in 1910; among the latest is a painting by Matta done this year.

Most outstanding modern artists are represented in the collection, including those particularly familiar to Americans, Kandinsky, Klee, de Chirico, Leger, Max Ernst, Archipenko, Gleizes and Gris. The collection is important for its rich variety and high quality, and for the great part it has played in the formation of American taste.

The Société Anonyme is held to be the first organization to promote modern art in America, and from 1920

to the present time its activities include eighty-four exhibitions and the thirty-one loan exhibitions in the museums and colleges.

On another page there is reproduced an example of Peter de Windt's work which has been added to the collection at the Usher Art Gallery of Lincoln. Peter de Windt is claimed by Lincoln as its very own; however, he does not entirely belong to them, for Stone, in the county of Staffordshire, was his birthplace in 1784, and with the help of that association of his, the City of Stoke Museum and Art Gallery were the fortunate recipients of the example of his work illustrated on page 69 of the September issue of APOLLO.

Nevertheless, Lincoln progresses in its claim to the adoption of de Windt, and has consequently created for the city the responsibility of making Lincoln the centre for the study of his art. William Hilton, Keeper of the Royal Academy and a Royal Academician, was a native of Lincoln, and, what has proved to be of great importance to British art and to Lincoln, he was an intimate friend of Peter de Windt and a fellow student, which led first to de Windt's frequent visits to Lincoln, then to an attachment to Hilton's sister, whom he married, consequences which invoke a still closer association with the city and the Lincoln countryside, and which provoked that inspiration which endowed his work for lasting admiration. A reproduction of William Hilton's work, a portrait of Mrs. de Windt and her daughter, wife and child of Peter de Windt, is also printed.

There is an interesting picture on show at Messrs. Frost and Reed, of King Street, St. James's. A painting, depicting the 12th Lancers on horseback passing the Guards in Knightsbridge in 1890. The colourful costumes, the individuality of the portraits, were reminiscent of processional splendour, and a foretaste of the pomp and panoply of returning warriors. The picture was once exhibited at the New Gallery, and is a rare record as well as being a fascinating painting. The artist is that well-known military artist, J. Beadle.

George Melhuish's recent paintings were lately exhibited at Frost and Reed's galleries in Bristol, and attracted a good deal of attention. They are likely to be shown in the near future in one of the London galleries.

SIR HARRY L. VERNEY, G.V.O., writes:

With reference to the lovely "conversation piece" by David Allan belonging to the Earl of Mar and Kellie reproduced on page 127 of APOLLO, I venture to say that the family group referred to by Lord Mar and Kellie which is in my possession was painted by Zoffany.

It depicts the Honourable Charles Hope Vere (my great-great-grandfather) with his sisters, Lady Charlotte Erskine and Lady Christian Graham.

There is a good reproduction of this picture in a *Life of Zoffany* which was written a few years ago by Lady Victoria Manners and Doctor George C. Williamson.

NATIONAL ART-COLLECTIONS FUND PART VI

ILLUSTRATED ACQUISITIONS

EXAMPLES FOR THE USHER ART GALLERY, LINCOLN



LINCOLN FROM THE SOUTH (Oil Painting)

By PETER DE WINDT



PORTRAIT OF MRS. DE WINDT AND HER DAUGHTER HELEN By WILLIAM HILTON, R.A.

EXHIBITION AT TEMPLE NEWSAM (continued from page 157)

Piper is represented by works which more completely illustrate the phases of his development. There are admirable water-colours which show him as the heir of a national landscape tradition, not averse, in early still life oils, to fruitful foreign suggestion, eminently decorative in gouache and cut paper, and chromatically colourful in an abstract panel. Yet these varied elements seem best to be integrated and transmuted into a personalized expression in a group of recent oils of ruined cottages and abbeys, exciting in texture and brilliant in their colour orchestration.

Sutherland is not for everyman, nor in this exhibition is the way of approach made easy. Three pages from a sketchbook indicate his direct reaction to the immediate scene and so prepare the way to a limited extent for the more emotionally sweeping paintings. The colour is frequently keyed down in a less primary mode than with Piper, yet the emotional pitch may thereby be the more deeply moving. There is an organic virility in some of the forms which suggests affinities with the reactions conveyed by Moore.

The exhibition opened at Leicester in December and is due to go to Harrogate, Brighton and Wakefield.

ART AND TEMPERAMENT

(continued from page 149)

Now the important distinction here is this. Muirhead Bone's work is purely objective; his accuracy of delineation can be proved objectively, and its excellence, in that respect, established—irrespective of the spectator's appreciation. Sir Muirhead Bone's is a fine drawing relative to what it represents and irrespective of what the spectator makes of it.

John Piper's work is subjective. Whether what he represents accurately depicts the visual facts before his eyes is a matter of little or no importance; what is of importance is that the artist evokes in the spectator a mood that makes him feel about the things he sees in the drawing, what the artist felt about the facts that confronted him. That is incapable of proof, nor does that in the ultimate analysis even matter; that is to say, it doesn't matter whether Piper's work represents Coventry, or London, or Plymouth, or any other place, because the important thing about it is the *feeling*, or, if this sounds too sentimental, the *reaction* it evokes in the spectator; whilst in Muirhead Bone's the reaction is irrelevant.

Both pictures are good because the above-mentioned æsthetic "laws" have been applied. In other words, æsthetically there is no progress, or no falling off from one to the other, to be observed.

This, then, is the point I wish to make. Ideals in art shift, and the tendency, at the moment, seems to be from the objective to the subjective plane. The artist, instead of striving to achieve some objective aim such as "Classical Beauty" or "Truth to Nature," will strive only to make manifest *with art or through art* his own mood, his own reaction to whatever has urged him into action. And if we can follow him and capture a reflection of that mood we shall be moved directly by his temperament. If we cannot follow him it may be his fault or our misfortune; but if we find that his *principles are sound*, if there is balance and proportion, unity and variety and the rest, then the chances are that we are the losers just as we are the losers if we do not appreciate music, however "new," provided its principles are sound.

In any case, temperament, it seems to me, is destined to count much more in the future than in the past, and if my reading of current events has any relation to the truth, this means that we in this country are fighting for the rights of the individual against the might of the mass.

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SALE NOTES

IMPORTANT collections continue to come on to the market and there is great competition to obtain fine antiques and pictures. Christies have at last decided to give up the sale of antique silver by the ounce; they have, no doubt, kept to the old way because it has lasted so many centuries but it was hardly worth continuing to give the extra work to the staff and the buyers. All-in prices started with the Lichfield sale on November 26, when nearly £7,300 was obtained; it included some very rare pieces. The Greuze illustrated was sold at the Margam Castle sale and is such a lovely picture that, though late, we feel it must be shown; but unfortunately it wants to be seen to



YOUNG GIRL By J. B. GREUZE
£651. Margam Castle Sale
Purchased by M. Knoedler & Company, Inc.

be really appreciated, the colour and *tout ensemble* being the perfect idea of a dear little girl, one of Greuze's best.

November 5. Silver, CHRISTIES: chocolate pot, decorated, A. Courtauld, 1719, £64; oval bread basket, Edward Aldridge and John Stamper, 1756, £44; porringer and cover, 1681, £233.

November 5. Furniture, ROBINSON & FOSTER LTD.: fourteen Regency painted chairs, £44; pair mahogany torchères, £40; Old English porcelain dinner service, £126.

November 6. Silver, SOTHEBY'S: pair meat dishes, London, 1758, £33; Irish coffee pot, Dublin, 1696-9, £40; cow milk jug, John Schuppe, London, 1757, £29; an Elizabethan seal top spoon, gilt with the monogram R. S., London, 1583, £31; small size strawberry dish, Edward Barrett, London, 1720, £52; large Warwick cruet, Sam Wood, 1741, £54; small sweetmeat dish, Thomas Maundy, London, 1637, £36.

November 7. Porcelain and glass, etc., SOTHEBY'S: Early Chelsea figure of a youth, Triangle period, £100; companion figure of a girl, £95; figure of Shylock, Chelsea, raised anchor mark, £100; coalport dessert service, £66.

November 7. Silver and jewellery, PUTTICK AND SIMPSON: carriage clock in silver case, Joseph Rose & Son, London, 1765-68, £22; sauce tureen and cover, 1790, £18; striped gold cigarette case, £58; platinum and gold mesh bag, mounted with diamonds, £230.

November 12. Silver, ROBINSON & FOSTER LTD.: set four two-handled boat-shaped sauce tureens, Thomas Olivant, 1792, £65; oval tea service, R. and D. Hennell, 1800, £50; George III plain jug, Richard Williams, Dublin, £46.

November 13. Objects of vertu and miniatures, etc., SOTHEBY'S: tiara of diamonds, the property of Lord Southampton, £1,880; five enamel miniatures, of Rebecca Lady Northwick, her brother George Bowles, and the three Rushout sisters, by Henry Bone R.A., signed and dated 1810, after Andrew Plimer, only fetched £90: one would imagine that some of the experts had been delayed on the way; Louis XVI gold snuff box, £60; a directoire gold snuff box, of Nelson interest, £135; diamond encrusted gold snuff box, with the cypher of Nicholas II in diamonds, St. Petersburg, £390.

November 14. Porcelain and furniture, PUTTICK AND SIMPSON: Marcolini cabaret with panels, £24; Georgian kneehole dressing table, £20; late Georgian mahogany dining table, £24.

November 14. Fine jewels, from important collections, sold for the benefit of the Duke of Gloucester Red Cross and St. John Fund, CHRISTIES: wonderful jewellery but impossible to properly describe, but the one hundred and sixty-three lots fetched £15,713 10s.

November 19. Furniture, ROBINSON & FOSTER LTD.: Queen Anne walnut bureau bookcase, £71; grandfather clock, Peter Walker, London, 1700, £30; William and Mary design kneehole writing table, £50; Queen Anne walnut chest of drawers, £36.

November 21. Chinese porcelain, works of art and furniture, SOTHEBY'S: marble bust of Alexander Pope by Roubiliac, 1738, £170; walnut escritoire, XVIIIth century, £54; Sheraton mahogany sideboard, £43; small bracket clock, Wm. Allam, London, £36; Regency mahogany dining table, £50; Chippendale tripod table, £49; mahogany armchair, probably School of St. Cyr, XVIIIth century, £62; bracket clock in yew wood, movement by Williams, Royal Exchange, London, £54; Chippendale Pembroke table, £35; mahogany sideboard, 6 ft. 3 in., £125; Chippendale wardrobe, £52; urn stand with waved gallery, £52; serpentine commode, £56; George I stool, £46; silver table, Chippendale, £67; pair Hepplewhite elbow chairs, £120; pair Chippendale candle stands, £245; eight Hepplewhite dining chairs, £135; Queen Anne bureau of small size, £165; George II card table, the folding top lined, originally the property of W. Towle of Nuneaton, the original of "Handsome Bob Lowne," mentioned by George Eliot in *Janet's Repentance*, £175; Sheraton writing table, £47; fourteen mahogany single chairs, XVIIIth century, £75; four Adam elbow chairs, £58.

November 26. Silver, the property of the Right Hon. the Earl of Lichfield, CHRISTIES: Chalice, 1569, with slender bowl widening towards the lip, maker's mark I.P. in shaped shield, £90; pair plain table candlesticks, Peter Harache, 1686, £120; plain tankard with the arms of the Duke of Bedford, 1698, £98; plain silver gilt punch bowl, Thomas Parr, 1720, £330; porringer and cover, maker's mark S.R., 1683, £100; tankard with nearly cylindrical barrel, Benjamin Francis, 1633, £460; gold cup, Benjamin Pyne, 1710, £560; plain coffee pot, D. Sleamaker, 1708, £140; plain jug and cover, Samuel Dell, 1698, £190; pair plain trencher salt cellars, William Twell, 1718, £80; oblong salver, Paul Crespin, 1734, £540; pair plain sauce boats, John Chartier, 1734, £190; Irish plain salver, Dublin, 1715, £230; pair plain tazze, Pierre Platel, 1711, £290; set four plain table candlesticks, Robert Greene, 1722, £250; plain punch bowl, Seth Lofthouse, 1718, £580; three plain dredgers, George Gillingham, 1728, £145; spice box of octagonal shape, David Tanqueray, 1709, £270; salver by David Abercrombie, 1737, £86.

November 27. Old French and English furniture and porcelain, also the property of Lord Lichfield, CHRISTIES: Chelsea oval dish, £15; two plates, £34; pair groups, lambs and kids, £68; pair candlesticks, £46; Sevres cover and stand, Vincennes Écuille, £73; Sevres inkstand, £34; Dresden dessert service, £79; twenty baskets, £84; tea and coffee service, exhibited Leeds, 1868, £252; tea service, £73; clock on Louis stand, £84; pair of figures on Louis XV plinths, £100; four candlesticks of the seasons, £68; pair pug dogs, £79; Sheraton secretaire, £65; Chippendale chest, £73; Regency writing table, £65; Chippendale three dumb waiter, £52; pair jardinières, £79; Louis XV clock, £63; four Empire ormolu ice pails, probably by Thomière, £231; Louis XVI parquetry cabinet, £157; Louis XV marquetry Bonheur du Jour, 27 inches high, £357; Louis XVI mahogany cabinet, £483; Louis XVI four-fold screen, 4 feet, £105.

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